

Instructions:

1. Answer the following questions within this same document and be sure to follow what each question requests. Your answers for Part I must fit the space provided for each question. Use Times New Roman Size 12, no bigger, and NOT ARIAL. Your Document must be 2 pages, no longer, no shorter.
2. Change the name of this document so that it says your first name followed by quiz 1, for example: "Luis quiz 1"
3. Save your answered document as a PDF file and make sure that the name of the file matches what is requested in point 2 of these instructions.
4. Post your answers in the wiki page for our Comparative Literature course or send them to your instructor's email ([subfer1@gmail.com](mailto:subfer1@gmail.com)) by 6pm today (Wednesday September 3<sup>rd</sup>)

Questions:

1. Define what Anzaldúa calls "*la conciencia de la mestiza*" according to her explanation of the concept. (3 pts)

To Anzaldúa, "*la conciencia de la mestiza*" is the new consciousness that allows people, who are a mixture of different cultures, to accept the differences among their background cultures and do not pay attention to the social separations among cultures that their parents and society had taught them. She states that, "the work of the *mestiza* consciousness is to break down the subject- object duality that keeps her a prisoner and to show in the flesh and through the images in her work how duality is transcendent" (p. 102). She wants people to perceive the concept of ambivalence, how the differences among cultures do not separate them, instead these differences make people unique and special. For her *la mestiza*, "strengthens her tolerance (and intolerance) for ambiguity" (p. 104), everything matters.

2. Find a quote in the text that helps you explain if *la "conciencia de la mestiza"* only applies to women. (5 points)

According to Anzaldúa,

As a *mestiza* I have no country, my homeland cast me out; yet all countries are mine because I am every women's sister or potential lover. (As a lesbian I have no race, my own people disclaim me; but I am all races because there is the queer of me in all races.) I am cultureless because, as a feminist, I challenge the collective cultural/religious male-derived beliefs of Indo-Hispanics and Anglos; yet I am cultured because I am participating in the creation of yet another culture, a new story to explain the world and our participation on it, a new story to explain the world and our participation in it, a new value system with images and symbols to connect us to each other and to the planet. (Anzaldúa 103)

These words state that "*la conciencia de la mestiza*" applies mainly to women because they are the ones who have had to challenge the main traditional social rules that for years have delegated them to lower place than men. Women have had to create a new world where they could have a real participation, with new values and rules.

3. What is the difference between baroque and renaissance works? Mention at least three characteristics for each concept that help you differentiate them. (3 pts)

According to Wellek, baroque and renaissance possess the following characteristics. She states that the Renaissance is “linear”, it means that the different images and figures are clear. It also uses a “close” form for painting, it is that the pictures and images are symmetrical and balance. Renaissance is also “flat” because it uses recessive planes for the paintings.

On the other hand, the baroque is “pictorial” because it uses the colors and light to blur the images of its paintings. It uses an “open” form “an unsymmetrical composition which puts emphasis on a corner of a picture rather than on its center” (Wellek 47). In addition, the Baroque is “deep” because it “lead [s] the eye into a distant and indistinct background” (Wellek 47).

4. What is the issue that Wellek dislikes about the term “baroque” and what example does she use to support her argument? (5 pts)

Wellek does not like the term “baroque” because people began to use it a lot; consequently, the term became so inclusive that every work could easily be classified as a baroque work. She states that, “Baroque . . . loses any useful connotation and becomes a term for anything decorative, tawdy, and conventionalized” (Wellek 54). The example that she uses is that one reason why baroque has become inclusive is the attempt that Bernard Fehr used to interpret poetry in terms of architecture, he uses the length of the sentences and the subordination of sentences to classify a work as a baroque work. Wallek states that “any writer who uses subordinate clauses, from Demosthenes and Cicero down to Mr. Fehr himself, could prove to be baroque” (52). This is one of the reason why Wallek does not like to use this term to classify some literature work.

5. How does Wellek propose to compare art and literature in order to solve the issue she presents? (4 pts)

Wellek proposes two different approaches to compare art and literature. The first approach is to analyze the work itself, she states that “the most central approach to a comparison of the arts is based on an analysis of the actual objects of art, and thus of their structural relationships” (60). She believes that each expression of art has their own evolution, so they should be analyzed independently. The other approach that Wellek recommends is the analysis of the social context of the work. As a result, Wellek suggest that,

. . . the approximation among the arts which would lead to concrete possibilities of comparison might be sought in an attempt to reduce all the arts to branches of semiology, or to many systems of signs. The systems of sings might be conceived as enforcing certain systems of norms which imply groups of values. In such terms as signs, norms, and values [she] would look for a description of the common basis of the arts. (65)

These are the two different options that Wellek proposes to analyze literature and art.

